

# American Art News

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## SPECIAL ANNOUNCEMENT. SUMMER ISSUES.

The AMERICAN ART NEWS will be published, as usual during the summer, monthly until Saturday, October 13, next, when the weekly issues will be resumed, and a new volume will begin.

The last monthly summer issue will be published on Saturday, Sept. 15.

## THE "EX-ROMNEY" REFUSED.

The portrait of the Ladies Waldegrave, by Ozius Humphry, R. A., the subject of the recent "Romney" trial, was offered as a gift to the National Portrait Gallery by Messrs. Lewis and Simmons. The trustees have, however, refused it, not on the grounds of art, but from the standpoint of the historical value of the portraits.

## REPORT A RUBENS FOUND.

The New York Sun prints the following from Stockholm:

A picture of "Christ and His Disciples at Emmaus," discovered in a little antiquities shop in Malmo, is said by some Swedish art critics who have examined it to be a work by Rubens. Even if the picture is not by Rubens, they declare, it was certainly painted in his atelier and under his supervision.

The picture is in general grouping like Rubens' large Emmaus picture in the Prado Museum of Madrid. The face of John bears a strong resemblance to Rubens' second wife, who posed for figures in so many of his works.

## CLUB HOUSE ALTERATION.

The Salmagundi Club, which acquired last February the dwelling at No. 47 Fifth Avenue for a new club house, has awarded the contract for altering the building. In addition to making interior changes the

## RARE STAMPS TO BE SOLD.

J. C. Morgenthau, who purchased the George H. Worthington stamp collection not long ago, has announced that the first auction session of the collection will take place Aug. 21, 22 and 23 at the Murray Hill Hotel.

Mr. Worthington, who is a resident of Cleveland, is estimated to have spent over \$1,000,000 for his stamps, and it has been regarded as the most valuable collection in America. His wonderful set of early United States stamps was exhibited for the first time at the International Philatelic Exposition in this city in 1913 and received the gold medal.

Practically all of these United States stamps are in the forthcoming sale, and such a number of rarities has never before been offered at auction in this country.

In addition to the United States stamps, the sale includes Mr. Worthington's collection of stamps from Italy, Russia, Rumania and the British Colonies in Africa.

## PETROGRAD STATUES STOLEN.

According to cable despatch to the N. Y. Sun, silver statues and antiques to the value of \$772,000 were stolen from the Senate Building early in August, by six armed robbers, who declared that the statues of the Romanoff family offended their revolutionary sentiments.

The robbers took from the famous Catherine Hall, a silver statue of the Empress Catherine II, valued at \$225,000. It was carried to the automobile and then a second statue, representing Russia at prayer, was taken out the same way. The famous statue of Minerva presented to the Senate by Empress Catherine and many big candlesticks and equestrian statuettes completed the loot.

## FOUNTAIN FOR A MARKET.

The Municipal Art Society of New York will erect a fountain in the Queensboro Bridge Market. Edwin H. Blashfield, Eli Harvey and Charles W. Stoughton are the designers.



"APPROACHING TWILIGHT, TANGIER SANDS."

By Prosper L. Senat

From the recent Newport, R. I. Exhibition

## EQUESTRIAN STATUE OF GOMEZ.

Cuba is to honor Major-General Maximo Gomez y Baez with an equestrian statue which will shortly grace the Parque de Colon, the old Campe de Marte, in Havana, according to the National Sculpture Society, which has received a copy of the plans for the monument from the Cuban Government. American and other sculptors are invited to compete for the statue at an international assembly to be held at Havana. It is expected to have the statue ready for unveiling on May 20, 1919.

The Cuban Government has appropriated \$200,000 for the work, with an additional \$17,000 to be distributed in prizes to the artists attending the convention whose proposals are most favorable. The first prize will be \$10,000, the second \$5,000 and the third \$2,000. The only restrictions are that the statue must be of bronze and set on a pedestal of marble or granite. The committee will furnish artists with photographs of General Gomez.

club will build a two-story rear extension. Charles W. Buckham is the architect.

## PRIZES FOR LOAN POSTERS.

A competition for posters to announce the next Liberty Loan has been started by the Art Alliance of America. New York bankers have contributed \$650 for prizes and an additional \$100 has been put up by the Federal Woman's Liberty Loan Committee. The competition is open to all artists and art students who submit designs by August 25 at the Art Alliance Galleries, 10 E. 47 St.

The first prize, \$150, will go to the poster having the highest artistic qualities combined with the power to induce subscriptions. The second prize will be \$100. If the Government selects one of these posters it will be bought for \$250. A prize of \$250 will also be paid for a poster designed by a woman artist, which is particularly adapted to present to women their duty to purchase Liberty bonds.

## SCRIBNER'S BUY "ARCHITECTURE."

Charles Scribner's Sons announce that they have recently purchased the magazine "Architecture," which has been for some time a leading publication for the profession. The magazine will be given the benefit of their organization, equipment and many years of experience in the field of publication. "Architecture" will be conducted in the best interests of the architectural profession, and it is hoped to further increase its usefulness and value through the co-operation of every member of the staff.

## ART DEALER BRINGS SUIT.

Miss Viola A. Westphal, art dealer in the Tower Building, Chicago, has, through her attorney, Samuel Block, filed suit for \$5,000 damages in the Circuit Court against Francis A. Hardy, landlord of the Tower Building.

## MUSEUM BRINGS SUIT.

The Metropolitan Museum of Art has started an action in the Supreme Court to enforce the terms of a codicil made by John Hoge, in which he left the institution property valued at more than \$1,000,000. The property is on the east side of Fifth Avenue, north of Forty-first Street.

Mr. Hoge died last June in Zanesville, Ohio, where he made a fortune manufacturing.

It is alleged by the museum officials that the defendants claim title to the property left to it.

## G. W. EGGERS, ART DIRECTOR.

George William Eggers, acting director of the Chicago Art Institute, since Sept. 1, 1916, has been elected director of that institution, filling the post of the late director, W. M. R. French, whose death occurred three years ago, and Newton H. Carpenter will continue as business manager.



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#### A Gain in Art Importations.

According to statistics received from the Department of Foreign Commerce, Washington, D. C., the art importations for the eleven months ending in May, 1917, to the United States show an increase of more than \$2,000,000 over the previous year of 1916, despite the great world war. The value of art works imported to the United States for the eleven months ending in May, 1917, is \$21,276,031 (the largest importations coming from France and the United Kingdom) as compared with \$18,578,727 for the previous period in 1916.

These figures indicate that the steady flow of art objects to this country continues unabated and, in fact, is increasing by several millions of dollars. It means that the famous masterpieces of Europe are gradually coming to America to enrich private and public collections, in defiance of the submarine warfare.

The value of the works of art coming from the United Kingdom in eleven months is in excess of \$9,000,000, while France is a close second, with a record of more than \$8,000,000 in art importations.

During the past year a large number of notable paintings and sculptures have been added to American collections.

#### Patriotic Musical Competition.

In view of the exceptional interest aroused by the recent prize-competition for a War Poem under the auspices of the National Arts Club, and the winning of a \$250 prize in the same by Mr. Daniel M. Henderson for his poem called "The Road to France," the National Arts Club has decided to institute another competition for a musical setting to Mr. Henderson's poem. To this end, the prize of \$250 originally offered by the Club for "The best music for an American war song" (which was not awarded in the competition just ended) will be increased to \$500. The competition is open to all residents of the U. S., and to all American citizens wherever resident. All entries must be in the hands of the National Arts Club Defense Committee, Gramercy Park, N. Y. City, before 5 P. M., Sept. 15. The award, if any, will be made on Columbus Day, Oct. 12, or as soon after as possible.

#### Fountain for Sunken Gardens.

The Mayor's Catskill Aqueduct celebration committee has accepted a plan to convert the old Croton Reservoir in Central Park into a great sunken garden as a memorial to the new water supply system. The reservoir extends from 79 St. to 86 St. At the northern end of the garden the plans call for the erection of the fountain of the sea horses drawing Fame, and the barge of State, by Frederick MacMonnies, which is well known to artists. The fountain was a feature at the Exposition in Chicago in 1893. Plans have been drawn for the garden by Thomas Hastings, the architect, of Carrere & Hastings.

#### METROPOLITAN MUSEUM.

Among new accessions at the Metropolitan Museum are the three paintings from the Mr. Harris B. Dick bequest, two pastels, three drawings and a volume of watercolors, in addition to a large number of prints. Of interest is the picture "The Marble Quarry at Carrara," by John S. Sargent, with the sunlight on the distant mountains giving a note of color to the scene, and an air of activity manifested by the workmen delving among the pieces of broken stone.

"Sunrise on Badenock Hills," by D. Y. Cameron, reveals a stretch of meadow land with stream winding its way through the foreground, while back of the mountains beyond the light is breaking from the morning sun.

Whistler is represented by a watercolor, "Scene on the Mersey," with a dock in the foreground, with a shore line ending with a white lighthouse, and also by a delicate pastel, "The Bead Stringers of Venice."

A small picture by Cazin is "The Faubourg de Charenton," at one time in the collection of Constant Coquelin.

One of the galleries at the museum is devoted to the lithographs and wood cuts by Whistler from the Dick collection.

A portrait of Colonel Marinus Willett by an unknown artist, and a dual portrait of Mrs. Marinus Willett and child, by John Vanderlyn, are bequests from Mr. George Willett Van Nest, whose death occurred in the spring of 1916.

Miss Ellen Earle Flagg has presented to the museum a portrait of Mark Twain (Samuel M. Clemens) painted by her father, Charles Noel Flagg.

An exhibition of paintings by Thomas Eakins will be a feature at the museum in the autumn, followed by an exhibition of pictures by Albert P. Ryder.

#### Stained Glass from France.

New acquisitions to the museum's collection of stained glass include four medallions from the windows of one of the great French cathedrals notable for its wonderful colored quatrefoils since early times. The subjects are: "The Virgin Enthroned," "Saint Peter and Saint Paul," "The Coronation of the Virgin," and "The Pascal Lamb." Three of the four medallions measure two feet, six inches in greatest diameter, and one, "The Pascal Lamb," two feet, ten inches. They are rich in color and the design is typical of the period between the XIII and XIV centuries.

From Mr. Edson Bradley, of Washington, D. C., the museum has received as a loan four tapestries, "Siege of Troy," Burgundian; "Prince of Malice Enthroned," XV century; "Lady and Gentleman Playing Chess," late XV century, French; "Charles VI and Isabeau de Baviere with Hunting Party," Flemish, XV century.

The Department of Prints is planning to hold an exhibition of Italian Renaissance woodcuts in the autumn and early winter. Much of the material will consist of loans from private collections.

The collection of laces recently bequeathed to the museum by Mrs. Laura F. Hearn has been placed on view temporarily in the Room of Recent Accessions.

#### Western Division of Camouflage.

San Francisco artists have begun to turn their attention to the business of war and to make plans for participating actively in the big conflict, instead of remaining at home to produce pictures and sculpture.

The Western Division of the American Camouflage, which has for its object the recruiting of men who can assist in rendering the forces of the United States Army and Navy invisible to the enemy, has been organized.

The central organization is in New York, where the Eastern Division has been put to work.

A. Sheldon Pennoyer, of San Francisco, who was in New York recently, obtained first-hand information which he will apply in assisting with the Western organization.

In Europe this work has grown to such an extent that it is reported 2,000 artists have been withdrawn from the fighting units and assigned to the production of special scenery, embracing fake cannon, houses, roads, stacks of ammunition, as well as tree trunks, boulders and dead horses, so arranged to contain observers, to say nothing of battleships, merchant vessels and many other objects that the attacking air, land and sea forces of the enemy attempt to destroy.

Membership is open to anyone capable of rendering assistance to the American Camouflage, or of serving as camoufler.

#### The "Camouflage Corps."

Fifty young American artists will make their summer camp at Bantam Lake, Litchfield, Conn., under the auspices of the American Association of the Camouflage, and of Columbia University. They will be called the "Camouflage Corps."

The American Association for Camouflage was organized some time ago with Edwin H. Blashfield, Chairman, and S. E. Fry, secretary.

#### A PRIZE VALOR MEDAL.

Under the auspices of the National Arts Club there was held recently a competition for a design for a valor medal to be presented for conspicuous bravery to any person in the service of the United States, under military or naval authority.

A prize of \$500 was offered for the best design, and some one hundred artists throughout the country competed. The jury included Chester Beach, John Flanagan, J. Massy Rhind, Gardner Symons, Douglas Volk and J. Alden Weir. About thirty designs were exhibited in the galleries of the National Arts Club.

The \$500 prize was awarded to Allen G. Newman, of the younger group of New York sculptors.

Regarding his design the sculptor says: "On the obverse of the medal I wished to show appreciation of unbounded sacrifice to Patriotism for which valor medals are awarded. The attitude of the kneeling figure, with uplifted head and bared bosom is intended to convey the idea of inspired sacrifice. The globe in one extended hand denotes that this sacrifice is unbounded and the shield on the other arm stamps the service as uniquely American. The wings in the lower relief in the back ground are arranged so as to suggest rays of light to signify that the service rendered is conspicuous."

"The aggressive eagle on the reverse is a fighting bird holding oak leaves and arrows, meaning strength and effectiveness."

The first valor medal issued will be bestowed by The National Arts Club upon Elihu Root as head of the American Commission to Russia.

While the medal was primarily intended for those who had performed feats of especial bravery in the service of the army or navy, the Defense Committee of the Arts Club believe that the services rendered by the President's Special Ambassador to the new Government of Russia, are such as to demand the universal recognition of his countrymen.

#### PHILADELPHIA.

Announcement has been made by the Board of Trustees of the Pennsylvania Museum of the appointment of Mr. Langdon Warner to the post of Director of the Museum, in succession to the late Dr. Edwin Atlee Barber. Mr. Warner graduated at Harvard University in 1903, has been connected with the Boston Museum of the Fine Arts, the Peabody Museum and the Cleveland Museum of Art. He has been an extensive traveller in little known Asiatic provinces under the auspices of the School of Archaeology in Peking.

Additions to the collections of the Museum, noted in the Quarterly Bulletin, include an original Great Seal of England presented as a memorial of the late George Willard Read Bayley by Mrs. I. P. Bowhan, Dr. R. A. Bayle, Mrs. E. A. Johnson and Mrs. C. D. Montague. The seal was attached to a patent granted to Mr. Bayley, who was a distinguished American Civil Engineer, and adds to the interest of a collection already in the Museum of cast of seals in the celebrated Musée des Archives of the Hôtel Cardinal in Paris.

John H. McFadden, Esq., has presented to the Museum a wonderful work of art in needle portraiture on silk by an artist of Central China. Field Marshal, the Right Honorable Viscount French is the subject, copied from a photograph and only a very close inspection would show that it was not a fine sepia drawing. Costumes, rugs, pottery and brass work illustrating the peasant art of Bosnia, Herzegovina, Dalmatia, Serbia and other Balkan provinces collected some years ago by Captain C. M. von Roth, an official in Sarajevo have been placed on exhibition through the kind interest of Miss Mary H. Tobey.

The Ninth Annual Historic Commemoration of the Chester County Historical Society was made the occasion of the dedication of a Bronze Marker on the site of the old Revolutionary Hospital, Chester Springs, and in the memory of the Soldiers of Washington's Army at Valley Forge. John F. Lewis, Esq., President of the Penna. Academy of Fine Arts, now owning the property as part of the Chester Springs summer school of art delivered an interesting address, dealing with the objects of the school and the history of the establishment of the Academy.

Eugene Castello.

#### To Paint Rheims Cathedral.

Claude Monet has been commissioned by M. Clemenceau, according to a dispatch from Paris, to paint the Rheims Cathedral, now half ruined, the work to be placed in one of the large Paris public buildings. The announcement is of special interest in view of the recent proposal to convert the shattered cathedral, the target of almost constant bombardment since the war began, into a pantheon for the heroic dead of all the allied nations.

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#### Unique Artist's Sale.

Probably no section of the United States save New England could have produced such a unique artistic occurrence as the public outdoor and indoor sale on August 2 last, of the old homestead and its furnishings, and the pictures of the veteran American artist, William Preston Phelps, at Chesham, New Hampshire. Phelps is one of the few remaining old American painters who studied and lived in Munich in the middle of the last century, and now at an advanced age is incapacitated for further work. His landscapes are typical of the old Munich Academic School and had a wide vogue in this country forty years ago.

The sale had been extensively advertised and noticed in the Boston and local dailies, in that delightful and naive provincial style which still prevails "Daown Boston Way," and despite the excessive and killing heat of the day—some 273 persons assembled in front of the "Selling Stand" when the auction opened. Mr. F. W. Coburn thus describes the event in the Boston Herald:

"The sale was completed at 10 minutes before 5 o'clock in the afternoon and aggregated a total approaching \$7,500. All paintings were without gold or gilt frames, but were partly in frames made by and finished by Mr. Phelps in his studio."

"The sale took place among the trees near the woods, and those in attendance sat upon the ground or upon the rocks, or upon settees or chairs, as it happened. There were many family groups who came in their big motor cars and brought their lunches and who made a picturesque sight scattered about the woods at lunch time. The register in the Phelps studio for visitors during the week of open exhibition shows almost 200 names."

Could anything be more provincial or naive than the occurrence, or Mr. Coburn's description? The Homestead itself brought only \$2,300 from Mr. H. W. Hayward of Winchenden, Mass., and the pictures—all oils—brought an average of \$100 each. Among the buyers were Messrs. Frank L. Pierce of Providence, K. H. Thomas and J. V. Moore of Boston, H. W. Parsons of N. Y. and John Harrington of Lowell.

#### Portrait for Historical Society.

At an accounting of the estate of Mrs. Catharine M. Dresser, who died on May 2, at 598 W. 191 St., it developed that she left a portrait of her grandfather, Stephen Allen, one-time Mayor of New York, to the Metropolitan Museum, and as a second choice to the New York Historical Society.

It is understood that the museum declined the portrait, and that it will be given to the Historical Society.

#### Barbour-Herendeen.

The marriage of Miss Helen Herendeen, daughter of Mr. and Mrs. William Lemuel Herendeen, of Geneva, N. Y., to Mr. John Mordecai Barbour, son of Mr. and Mrs. Thomas Coleman Barbour, of Louisville, Ky., and New York, has been announced. Mr. Barbour, who is a well known illustrator, is a descendant of Chief Justice John Marshall of Virginia, and also of John Barbour, Scottish poet. Mr. and Mrs. Barbour will make their home in New York.



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**NEWPORT ART ASSOCIATION.**

The Newport Art Association opened its sixth annual exhibition, the second in the new building, on Saturday, July 14, and continued until July 20.

The Harrison Morris Prize, for the best picture in the show, was awarded to Irving Wiles for his sketchy portrait of Miss W., in which the head alone is worked out with all the Wiles charm. The picture gains additional effect from the novelty of the color scheme, which is minus the browns this painter is so fond of using.

The Richard S. Greenough Memorial Prize went to John F. Folinsbee's atmospheric "Queensboro Bridge." Particularly successful is the handling of the structural mass which looms rigid and solid in spite of the enveloping veils of mist and snow.

A third prize, offered by Mrs. Livingston Hunt, is to be awarded by popular vote at the end of the exhibition.

The show itself is, on the whole, one of even merit. In the large gallery the place of honor is occupied by Hugo Ballin's "The Cup of Life," a handsome canvas, the head of the beautiful, inscrutable standing figure being drawn with exquisite sensitiveness. Lydia Emmett shows a "Portrait of a Boy," owner Willard Straight, characteristically pretty though lacking in depth of vision. Birge Harrison and Jonas Lie show landscapes: the latter's "City Icebound," is decorative in intent, but perhaps his "House by the Stream" best succeeds in being melodious and satisfying. Marie Danforth Page has a mother and child picture with much charm in the woman's head and in the unhackneyed vision of the infant. Jane Peterson is represented by "The Red House"; Edith Weir Perry is interesting in her "Portrait of a Young Lady." Mary Prindiville's very modern "Portrait, Green and Gold" suggests in treatment the work of Dearth. Sigurd Schon has a still life of Oriental objects d'art which is not without interest. William Cotton's "Smiling Girl" stands out inspiringly by reason of the bright, fresh painting and the humor and truth of the characterization. Ernest Lawson, also, is refreshing; of his two canvases, the "Spanish Town" is smaller in feeling than is usual in the Lawson landscapes, but perhaps in this instance something is thereby added to the old-world atmosphere which the picture so richly possesses.

An interesting feature of the show this year is the large number of Newport painters who contribute. Louisa Sturtevant, Edith Price, Ruth Payne Burgess, Lydia Redmond, Edith Payne Thompson, are a few of those whose work adds interest to the exhibition. Charles Biesel has a well presented marine in oil; Mabel Norman Cerio is spirited in the drawing of a girl's head; Helena Sturtevant has two good landscapes and John Elliott contributes a red chalk drawing of Victor Chapman in which the sense of character is poignantly conveyed.

Among the sculpture contributed, none is more interesting than the beautiful, strong and distinguished bronze head of Mimi Azulia as "Malia" by Emma S. Bennett. Here is a piece at once intensely modern, and beautiful with the rarest sort of beauty.

Current with the annual exhibition, the American Society of Miniature Painters is having what they style a "Summer Exhibition," and so well chosen are the items making it up that there should be many converts to a love of the art of miniature painting through this little showing. William J. Baer and Lucia Fuller show charming things; Alice Beckington has a marvelously free and intense portrait of Bliss Carmen; amusing is her "Morning Paper." Laura Coombs Hills has a nice portrait of Miss Everett; Elsie Pattee and Sherman Potts contribute lovely bits of color; Maria Streat has an exquisite "Profile" and a fine child portrait. Mabel Welch and William Whitmore also contribute good child portraits.

In the small gallery which by custom is usually given over to sculpture, Edmond T. Quinn is showing a group of portraits and other things, mostly in bronze. Dignity and repose are desirable qualities in portraits and these are present in Mr. Quinn's work, also kindness. Particularly interesting is the portrait of Edwin Markham, the quiet and unassuming simplicity of the treatment is refreshing in this day of blatant personalities. The little bronze "Torso" is exquisite.

**ART NEWS FROM SUMMER COLONIES**

The People's Prize, awarded by popular vote, was given on the last day of the annual exhibition to John Elliott for his red chalk drawing of the late Victor Chapman.

On August 1st three one-man shows occupied the lower galleries. S. Montgomery Roosevelt exhibits five representative portraits. Among these the self-portrait shows some of the best work this painter has ever done. Attractive, too, is "The Blue Hat." Charles Biesel occupies the large gallery with some fifty small pictures, oils and watercolors; richer in color than heretofore, these canvases show steady improvement. The watercolor "Our Shore Patrol" is particularly attractive.

Emily Burling Waite, a young Boston girl, shows portraits and etchings. The drawing of the former is excellent—perhaps something more of freedom would be desirable. "Miss Shannon in Costume" contains an amusing amount of character as well as pleasing color. To Newporters especially, the two etchings "An Old Doorway" and "The Open Gate" are of interest, being admirable delineations of delightful bits of the old town.

On Aug. 11 Leopold Seyffert opened his exhibition of eighteen portrait sketches in charcoal, occupying one of the upstairs galleries of the Association. All of these portraits are done in a quick, bold manner, and so successfully are they handled that they do not degenerate into mere "stunts" without truth or solidity. Artificial lighting has in most cases been used, and the bold shadows bring into arresting relief the modeling of the faces. One or two are gratifyingly suggestive of the work of Lenbach. The portrait of Ernest Schelling admirably portrays the poetic aspect of that artist.

Mr. Howard Hilder, who has again taken one of the Association studios, is to have a show there later, of his charming watercolors.

Edmond Quinn, who is also this summer occupying a studio on the Association grounds, has accepted a commission to model a bust of Rear-Admiral French E. Chadwick.

The week of Aug. 15 will see the opening of three important shows. Peculiarly fitting will be the memorial exhibition of the work of Howard Cushing, whose summer home was here and whose interest in the Art Association was one of the greatest factors in its acquisition of the handsome permanent home it now occupies. At the same time the works of Paul Manship and Ernest Lawson will be shown.

G. C.

**EAST GLOUCESTER.**

East Gloucester is as "busy" as a star-filled sky with painter people and persons of that ilk this summer, though the one great planet (feminine), Miss Cecilia Beaux, is out of her usual orbit this season. The famous Duveneck sheds accustomed lustre over the whole of "Rocky Neck," the former abode of the early habitants of this fishing community. Nowadays the artistic trend turns toward this aforesaid little sea-surrounded peninsula, where the painter can nail his fresh canvases to his woodshed studio and rejoice that fashion is well across the bay.

Henry B. Snell is another "Rocky Neck" and he is ultra busy with work and with pupils. That fine landscapist and genial fellow, George L. Noyes, is also of this community, and he too is teaching about 'steen hours a day and making many fine canvases likewise.

Newcomers are Carl J. Nordell and Emma Parker Nordell, who occupy the picturesque studio-house, overhanging the water, formerly the abode of Frederic Waugh. Walter Palmer, too, makes his home here and Guy Wiggins, who lives opposite the tree bordered road to Hawthorne Inn, has a big studio on one of the wharves directly on the harbor. Miss "Lotta" (Crabtree) is another artist resident here, and that good painter and famous art critic, James Britton, lives here with his family for two-thirds of the year. John Sloan, another painter with a big following of pupils, has returned to the "City of the Useful Cod"; also Mr. and Mrs. J. F. Winter, Miss Agnes Richmond, Miss Alice Annan, Mrs. W. A. Weiss and Mr. W. Weiss.

Mrs. Wm. Carpenter (née Preble Tucker) has again her studio by the Gate Lodge. Among several painters from the "City of Brains and Beans"—Boston—are Mr. Louis Kronberg, "the Degas of America," Miss Lucy Conant and Miss Jean

Nutting Oliver, each with ready-for-wear studios converted from former barns or storehouses. Over Louisville way, the sculptor, Charles Grafly, is working hard, and at Annisquam is Anna Vaughn Hyatt, another sculptor, and Adelaide Cole Chase, Boston's distinguished portrait painter; Charles Hopkinson is at Manchester.

A performance from scenes taken from "The Arabian Nights," given under the direction of Mr. Louis Kronberg, for the benefit of our soldiers and sailors, will take place Aug. 17, in the Hawthorne Inn Casino. Many of the artists will appear on these tableaux, and numerous are the posters made to advertise this unique show by the painter-folk who thus "do their bit" gladly for the Great Cause. "X. Y. Z."

**BAR HARBOR.**

The second annual exhibition of sculpture, arranged by Mr. Albert Gallatin of New York, was held in the Print Room of the Jesup Memorial Library, July 30-Aug. 11 last.

Last year the display was composed of works by Paul Manship, and had deserved success. This year's exhibition was made up of some 39 examples of leading contemporary American sculptors—most artistically and well placed in the attractive Print Room. The sculptures shown were, for the most part, smaller works, the largest examples being the well-known and charming "Youth" and "The Threshold" of the late Edith Woodman Burroughs, Frederick McMonnies' equally well-known "Pan of Rohallion," Albin Polasek's strong "Eternal Moment" and decorative "Fountain Figure," and Robert Aitken's "Diana."

The grace and beauty of line of Malvina Hoffman's "Shivering Girl" (after Houdon), and her "Pavlova and Novikoff," and Gertrude Whitney's "La Chinoise" made them centers of attraction.

Mahonri Young's fine conception, "Piper at the Gates of Dawn," his virile "Toiler," and Charles C. Rumsey's strongly modeled "Big Model," Phimister Proctor's amusing "Calf," and Bugatti's truthful and also amusing "Giraffe," were noticeable, as also Solon Borglum's "Calf" and dramatic "Blizzard," Chester Beach's original "Great Wave," Stirling Calder's "Woman" and "Sleeping Girl," and Jo. Davidson's admirable portrait bust of Mrs. Leonard Thoams. Hunt Diterich sent his clever little "Hounds" through Mrs. Ralph Pulitzer, its owner, and John Gregory his "Wood Nymph" and "Frog Girl." A truthful and charming little "Blue Duck," by Harry D. Thrasher, with a beautiful patina, a delicious "Rabbit" and a good self portrait and a figure piece by Jean Poupelet, a study of Olga Popoff and two quaint conceptions by Victor Salvatore, completed the list of the more notable works in this altogether charming and well arranged display.

Oils by Mrs. Newell Tilton will be next shown and later prints from Mr. Gallatin's collection.

Mrs. Newell Tilton (Miss Bigelow), opened an exhibition of some recent portraits in the Print Room of the Jesup Memorial Library Tuesday last. She is self-taught, and has a facile brush with good decorative feeling and a refined and delicate color palette. Her work is not especially strong, as evidenced in the present display, save in the small bust portrait of Mr. Leo Everett, in which the head is well modelled, the likeness true and the color also truthful and in the three-quarter length seated portrait of Mr. Tilton, also a good likeness, but with too hot flesh tones.

The life-size standing presentment of Miss Fabbri is graceful and most decorative in arrangement, and the full-length seated portrait of Mrs. Rogers has good lines and color. Perhaps the best portrait is the half-length of Mrs. Forbes-Robertson, mother of Sir Forbes-Robertson, an elderly Scotchwoman, in an old fashioned kerchief and bonnet, excellent in expression.

Mrs. Tilton's work, like that of Mrs. Leslie Cotton and other women portraitists, while decorative and refined, lacks the strength and conviction that it would perhaps acquire through longer training and study under good masters.

**PROVINCETOWN, MASS.**

Neither fear of the German submarine nor the Provincetown mosquito (equally formidable) has kept the Provincetown enthusiast at home this summer. One finds the same obscure studio occupied by the old habitué: the narrow streets have their usual rows of students hissing the picket fences, yet there is noticeable a decided less-

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sening in the number of students in the various schools. The Summer School of E. Ambrose Webster is popular. His invitation to come to Provincetown to learn to "See Color" and paint "Sunshine," has been accepted, as is obvious at the present exhibition in Town Hall. Mr. Webster's home studio is open to all visitors on Sunday afternoons and one is sure to find there a large group interested in the brilliant canvases of this exponent of sunshine. The Modern Art School has as its leader B. J. O. Nordfeldt, who has no small following. Mr. Frederick Burt, actor, reader and artist, has charge of the sculpture department in this the only school of sculpture in the colony. One has not far to go "down along" to stumble upon the orange door leading to the Senseney School of Etching. Here one finds, among others, Helen Hyde getting points on etching, having turned aside temporarily from her well known Japanese block prints. The studio of Miss Mary Tannehill is filled with batik workers. This art bids fair to be as popular this summer as the Zorachs' worsted embroidery and hooking were last year.

The August exhibition of the Provincetown Art Association is disappointing and not representative. However, there is much of interest in the varied and independent viewpoints. One wall is like a huge bouquet, so glowing are the colors. The adjoining wall is almost Whistlerian in its grayness. Then one turns to see a display of small hooked rugs, embroidery and batik, so that there is much to charm in this exhibit.

Richard Miller has just joined the colony for the reason that it brings him a little nearer to France. His admirers regret that he will have no school in Provincetown. Mr. Miller has recently returned from Pasadena, Cal., where he had charge of an art school.

The Woman's Club, which had its start last summer with 65 members, is now in full swing. The lengthy Sail Loft Club House is tucked in, on the waterfront where none but the initiated are likely to find it, for the entrance, thereto means a long wade through the potatoe patch, a hen yard and an entanglement of roses, hollyhocks and dahlias. The object of the Club is to make an opportunity for the artists to "get together" socially, and to give the newcomer a means of learning who is where in Provincetown. That the "Beach Combers" (Men's Club) persist in calling the members "Hair Combers" must be borne cheerfully. The President of the Club is Miss Ida M. Curtis, of Boston, and the Vice-President, Mrs. C. W. Hawthorne.

Everyone regrets the sudden departure of the sculptor, Julian Zolnay, due to mosquitoes and lack of food.

(More news of the artists will appear in the September issue.)

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SPECIAL ANNOUNCEMENT.  
SUMMER ISSUES.

The AMERICAN ART NEWS will  
be published, as usual during the sum-  
mer, monthly until Saturday, October  
13, next, when the weekly issues will  
be resumed, and a new volume will  
begin.

The last monthly summer issue will  
be published on Saturday, Sept. 15.

## THE JULY BURLINGTON.

The July number of the Burlington  
has as a frontispiece, Ford Maddox  
Brown's well known picture, "The Last  
of England" (the original of which  
hangs in the Corporation Art Gallery,  
Birmingham) illustrating English  
XIX century art in connection with the  
exhibition that has been transferred  
temporarily from the Tate Gallery to  
the National Gallery. Charles Aitken's  
paper accompanying this plate, is an  
excellent exposition of the work of the  
mid-Victorian artists. "A XVI Century  
Inlaid Box," forms the theme of H.  
Clifford Smith's notes on the decoration  
of woodwork by means of inlay. In  
"Woven Fabrics from Egypt," A. F.  
Kendrick gives an account of the pat-  
terned stuffs from the burying-grounds  
of Egypt. The plates that illustrate  
this paper are admirable. "The Shrine  
of S. Hadelin, Viée," by Alice Baird,  
will be read with especial interest in  
view of the complete destruction, early  
in the present war, of the fine church  
in which was kept this wonderful XII  
century shrine, containing the relics of  
S. Hadelin, a popular saint of the re-  
gion, who lived in the VII century.  
T. W. Arnold discourses ably on "Some  
Persian and Indian Miniatures," of  
which may fine examples have been  
brought to Europe in recent years.  
"An Early Work of Lucio Piccinino"  
gives Sir Guy Laking an opportunity  
to describe a wonderful shield now in  
the Ashmolean Museum, Oxford, and  
to state his reasons for attributing it  
to the Milanese craftsman of the XVI  
century. Clive Bell writes on "Con-  
temporary Art in England," incidentally  
on modern French Art, and con-  
cludes that modern English artists are  
"Hopelessly provincial," while "all that  
is vital in modern art is being influ-  
enced by the French."

## "INVITED" ART DISPLAYS.

We note with pleasure that the St.  
Louis Art Museum announces in its  
circular for its forthcoming annual ex-  
hibition of American oils, that, al-  
though there will be a number of "in-  
vited" works, there will be a jury to  
pass upon other works submitted—  
thus departing from its former custom  
of showing only "invited" pictures.

It is to be hoped that the St. Louis  
jury will not be the usual perfunctory  
body at such exhibitions, and that the  
Museum really means to give Ameri-  
can artists, in general, a chance to show  
their works—and not to put them to  
the trouble and expense of sending can-  
vases, only as is too often the case, even  
with meritorious works—to have them  
returned for "lack of space," said lack  
generally being due to the fact that  
most, if not all, of the available wall  
space is found needed to hang the "in-  
vited" works.

We will watch this evident conces-  
sion to the prevalent and growing op-  
position among American artists to dis-  
plays where "invited" works have  
preference—on the part of the St. Louis  
Museum, and if it accepts, through its  
jury, a fair amount of pictures offered  
and hangs also a fair number, it will  
gain the approval, not only of Ameri-  
can artists in general, but of all fair-  
minded art lovers. We suggested to  
the Philadelphia Academy last winter  
that it might try, with advantage, this  
coming winter—even an exhibition to  
which no works should be "invited,"  
and we again express the hope that  
St. Louis may make such a success  
with its coming annual display, by its  
new departure that it may be the first  
to inaugurate the doing away in future  
with strictly "invited" shows.

## ART IMPORTATIONS INCREASE.

It is interesting to note that art im-  
portations to this country for the past  
eleven months ending in May, 1917,  
show an increase over the art works  
imported for the same period a year  
ago. We print in another column re-  
cent statistics received from Washing-  
ton, D. C., with reference to art im-  
portations.

An increase of more than \$2,000,000  
in the importation of paintings and ob-  
jects of art is encouraging at this time,  
and shows that many treasures from  
foreign collections are coming to  
America despite the dangers of navi-  
gation and the menace of the sub-  
marine.

From private advices received from  
abroad, and other sources of informa-  
tion, it is believed, that art importa-  
tions will continue to increase during  
the coming season. At least all signs  
point to a continuation of large art im-  
portations, with the United States  
rapidly becoming the great art mart  
of the world.

## BOOK REVIEW.

AMERICAN PRIVATE SCHOOLS. An annual pub-  
lication. Porter E. Sargent. Boston, 1917.  
The third edition of this admirable hand-  
book contains a fund of valuable and in-  
teresting information that will appeal to all  
parents and educators. There can be no  
doubt as to the service rendered to the  
public by a work so complete and so  
authoritative as this volume devoted to edu-  
cational purposes. Independent in spirit,  
it handles a delicate task in a discriminat-  
ing manner.

## WILLIAM MACBETH.

In the passing of William Macbeth,  
American art and artists lose an in-  
valuable friend and aid. For nearly  
forty years Mr. Macbeth had devoted  
himself to the dealing exclusively in  
American pictures and sculptures—  
both early and modern, and through his  
hands have passed in this long period,  
the works of a small army of American  
painters and sculptors, the reputation  
of many of whom, his interest and aid,  
advice and sympathy, really made.  
Possessed of a fine and rare taste, keen  
appreciation of the good and discern-  
ment of the bad, especially in painting  
—he early recognized talent, ability and  
promise in an artist's work, and was  
seldom mistaken in his predictions of  
future success. Later in life he took  
up the study and dealing in the works  
of the early American painters, on  
which he became, in time, as he had  
earlier become in the case of modern  
American art, an authority.

But taste, inherent knowledge and an  
"eye" for art, necessary as they are for  
an art dealer to be successful in his  
profession, were not Mr. Macbeth's  
only assets. He had a rarely sweet  
and kindly temperament and unfailing  
courtesy, and, although a good and  
shrewd business man, he was unusu-  
ally conscientious and ruggedly honest.  
He abhorred sham and hypocrisy, and  
his naturally mild and gentle nature  
was only stirred to anger when he de-  
tected these qualities in a client or  
artist. He was the friend of the Ameri-  
can artists among the dealers par ex-  
cellence, and there will be deep and  
sincere mourning in studios all over  
the country, over his passing.

To the AMERICAN ART NEWS the  
death of Mr. Macbeth comes as a per-  
sonal sorrow and deep loss, for he was  
the first dealer to suggest the founda-  
tion of the journal—was its first patron  
and remained, during its now fifteen  
years of life, its consistent friend and  
supporter. We were deeply indebted  
to the dear dead man for this friendship  
and his unfailing kindness, and we  
mourn his loss as that of one whose  
place cannot well be filled among our  
friends. To his son and successor, Mr.  
Robert Macbeth, and to Mrs. Macbeth  
we extend our sincere sympathy in  
their grievous loss.

## THE DEAD ART MONTHS.

August and September are popularly  
supposed to be the two "dead months"  
of the year in the American art world,  
and this year, as usual, dullness reigns  
in city studios and galleries. But the  
artists are busy afield, and to an excep-  
tional degree this summer, as our let-  
ters from the leading art colonies the  
country over, elsewhere in this issue,  
would seem to prove.

The foreign art world, which has in  
London and Paris, at least, shown un-  
expected and surprising wartime activi-  
ty and vitality—the art sales having  
been most successful in those capitals  
—after this "spurt" of June and July,  
has now subsided into dullness, but the  
effect of the recent activity and good  
prices augurs well for the next art sea-  
son in France and England—while  
there is little doubt of a good art season  
in America.

## OBITUARY.



WILLIAM MACBETH.

## WILLIAM MACBETH.

William Macbeth, who was widely known  
as an art dealer, and particularly among  
American artists, died as a result of an op-  
eration on Friday, Aug. 10, in the Southamp-  
ton, L. I., Hospital.

He was born in Ireland 66 years ago, and  
lived at 834 Prospect Place, Brooklyn. He  
leaves a wife, Mrs. Jessie L. Macbeth, and  
a son, Mr. Robert Walker Macbeth. Al-  
though Mr. Macbeth had not been well for  
some time, the news of his death was unex-  
pected and will prove a shock to his many  
friends in New York and elsewhere.

For 25 years he had been engaged in  
dealing in American pictures, and the Mac-  
beth Galleries, of 450 Fifth Ave., rank high  
in the annals of American art. He came to  
this country when 20 years old and entered  
the employ of the art firm of Frederick  
Keppel & Co., then in business at Beekman  
St. Subsequently Mr. Keppel moved up-  
town to 16th St., and shortly afterwards  
took Mr. Macbeth into partnership. In  
1892 Mr. Macbeth started in business for  
himself and opened a small gallery at 237  
Fifth Ave. Later the Macbeth Galleries  
were established. Mr. Macbeth was one of  
the executors of the Henry W. Ranger  
estate.

In 1909 a group of prominent artists  
tendered Mr. Macbeth a dinner as a testi-  
monial of their esteem, at the Hotel Astor,  
and among those who participated in the  
event were John La Farge, Howard Pyle,  
Arthur B. Davies, F. Ballard Williams, Ben  
Foster, Paul Dougherty and Henry W.  
Ranger.

Mr. Macbeth was extremely kindly in  
nature and had a host of friends among  
prominent artists and collectors. For some  
years he collected photographs of eminent  
artists with their autographs, and repre-  
sented in the group, which forms a unique  
exhibit in the Macbeth Galleries, may be  
noted Inness, Wyant, Winslow Homer and  
many others of the American school.

The funeral took place at the late resi-  
dence of the deceased on Monday in Brook-  
lyn. The interment was in Greenwood  
cemetery.

## Raphael Kirchner.

Raphael Kirchner, an artist, died on  
Aug. 2 at the French Hospital, New York,  
after undergoing an operation for appendi-  
citis. He was born in Vienna forty-one  
years ago and studied art in Paris and Lon-  
don, taking up sculpture, mural decoration  
and portrait painting. He had just com-  
pleted a large portrait of Mrs. Charles Dil-  
lingham in his studio at the Century  
Theatre when he was stricken. His wife  
was with him at the end.

The artist exhibited at the Paris Salon  
and his work attracted favorable attention,  
and finally came to the notice of a Vienna  
artist, Josef Urban. When Urban came to  
America to do the scenic work for Charles  
Dillingham and Florenz Ziegfeld, Jr., he  
recommended Kirchner highly, and two  
years ago the latter was brought here to  
design the decorations for the Century  
Theatre. He painted the art studies en-  
titled "The Seven Deadly Sins," which hang  
in the lobby of that theatre, and also de-  
signed figures for curtains at the Century.

He also executed portraits of a number  
of prominent women and the "Kirchner  
Girl" came into considerable popularity on  
magazine covers and panels.

Funeral services were held at the Camp-  
bell Funeral Church, Broadway and 66 St.,  
on Aug. 4.

(Continued on page 6)



## LONDON LETTER.

August 10, 1917.

When it was decided some time ago that the British Museum, the Wallace Collection and several other of our national treasure houses should be closed to the public, we rejoiced that at least the Victoria and Albert Museum was left to us. But we were premature in our congratulations, for the telephone fitters, the electric-light fitters and a whole host of workmen of all descriptions are already busy at work transforming its beautiful galleries into offices for Board of Education clerks. Why the affections of the powers that be should so obstinately have fixed themselves upon this particular Museum it is difficult to divine, for rumor hath it that The Imperial Institute, a cut-and-dried affair that appeals only to a select few, was offered to them for the purpose but that the offer met with a firm refusal. So, instead, it has been decided to deprive thousands, not only of the opportunity of valuable mental relaxation, but also of means for prosecuting their educational studies under the most favorable conditions. One would not so much object to the desecration of the galleries (for one may take it that the adaptation of the rooms to the needs of an office will not be carried out without considerable damage of various kinds) if any material saving in regard to the upkeep of the place as a museum were to be effected, but seeing that the amount saved merely represents an infinitesimal fraction of a month's expenditure on the war, it is very hard indeed to reconcile the procedure with common sense. Also, I hear that the officials at the Museum have met with exceedingly scant courtesy in the matter.

When J. S. Sargent left England for America, he apparently shook the dust from his feet with some thoroughness, for he has now cabled to the Prime Minister his resignation of the new trusteeship which he had accepted on the board appointed for the administration of the affairs of the Tate Gallery. It is a position in which his co-operation would have been of distinct value, so that his attitude is the more to be regretted.

## Albert Dürer Drawings at Sotheby's.

The ART NEWS will have received no doubt by cable particulars as to the Wilton House Sale at Sotheby's, but I must send you one item of information with regard to it which will appeal especially to collectors. When the Earl of Pembroke's collection of prints and drawings arrived at the sale room, the official whose work it was to prepare the catalog noticed among them an engraving the condition of which arrested his attention. On closer examination he discovered that pasted to its back was a sheet of eight drawings by Albert Dürer, and this sheet at the sale fetched no less than £1,000, which sum was paid by Messrs. Colnaghi and Obach. Thus, even in the most famous collections, there may lurk treasures unsuspected by their owners.

## In the Picture Galleries.

It is hot weather for picture galleries, but for all that, a good many people have found their way to the Leicester Galleries to see Philip Connard's clever open-air paintings with their immense vitality and directness, and to the Grosvenor Galleries, where the International is affording plenty of topics for discussion, though the term "international" cannot at present be considered exactly applicable. G. W. Lambert is coming rapidly to the very front rank of modern portrait painters and his canvases are among the most arresting in the show. He is perhaps more interested in giving one just a particular second in the sitter's career rather than in depicting her from the point of view of individuality, but he succeeds in making that second of such vital interest that we have little need to cavil. Laura Knight shows, too, once more what leagues ahead of any other woman artist she is, and seems to rejoice in demonstrating how extraordinarily versatile she can be. William Strang, whose extreme cleanliness of painting is beginning to suggest almost an advertisement for soap or soda, sends a number of canvases in his latest manner—very actual, very strong and very modern. He is one of the few who do not stand still, and from whom we may expect ever fresh developments. There is a buoyancy about

the whole exhibition which makes it a more optimistic token in artistic life than anything that has occurred for quite an appreciable time.

## Raeburn's Master of McNab.

The purchase of Raeburn's McNab by Sir Thomas Dewar for the enormous price of £25,410 is another example of the altogether disproportionate inflation of picture prices. Not even the most enthusiastic admirer of the great portrait painter could seriously maintain that the portrait is really worth the amount paid. But we have to take into consideration that the canvas w.l., in all probability, serve for advertisement purposes and thus prove of double value to its owner. There is no doubt that quite a large proportion of the "excess profits" made during the war are finding their way into works of art and that still further expenditure of this kind is to be looked for.

L. G. S.

## ST. LOUIS.

The twelfth annual exhibition at the City Art Museum, Sept. 23-Oct. 28 next, will be composed of oils by American artists. It is announced that the display will not this year, as formerly, be of "invited" works only, but will also have others, to be passed upon by a Jury to be composed of Childe Hassam, John F. Carlson, Edmund H. Wuerpel, Ralph Clarkson with Robert A. Holland, Curator, ex-officio. The "invited" works will be chosen largely from the recent and current exhibitions at Toledo and Buffalo. The works offered must not have previously been shown here. There are no prizes as yet offered. All works must be entered not later than Sept. 3, and will not be received after Sept. 15.

## WILMINGTON, DEL.

The war will not interfere with the annual exhibition of the Wilmington Society of the

## PARIS LETTER.

Paris, August 10, 1917.

The sales season ended with a remarkable flash of interest, and, for war-time, an equally remarkable series of offerings. Two great events signalized the last weeks: the disposal of the enormous number of artistic gifts massed in the Petit Palais in the Champs-Élysées, and the liquidation of the posthumous affairs of Lévy, the famous antiquary of the rue Pigalle, who fell dead in the public highway some months ago.

There were, of course, two elements in the Petit Palais sale: the one, sentimental or patriotic, and the other, simply the appreciation of art values. A study of the prices seems to show that while the former motive was magnificently represented in gifts of many hundreds of French men and women and of a considerable number of Americans and other foreigners, the great majority of the purchasers consulted their personal interest alone. Only in exceptional instances were the prices above the average of the normal sales held at the Hôtel Drouot all the spring and early summer.

## Artists Gave Their Best.

Many prices were, indeed, relatively low. On the other hand, the artists who gave works direct from their studios seemed to have made it a point of especial pride to choose the best that they had. For example, Jean-Paul Laurens' "Monk at Prayer," (of medium dimensions) is a marvel of light and color. It brought only \$126. An ideal landscape of Ménard was sold for \$660; a Boldini portrait of a young woman, 2,662; "Le Rappel," by the late Gaston Latouche, given by his widow, \$1,527; a landscape by Claude Monet, \$1,386, and a Renoir, bought by M. Bernheim jeune, \$1,386. A small Constable, a woman on horseback, in the midst of a rural scene, fetched \$61, while \$1,600 was paid for a picture of bathing nymphs, by Fantin-Latour, and \$700 for a view of a Venetian palace, by Walter Gay, \$1,100 for "Le Reitre," by Ernest Meissonier, and \$3,322 for a Renoir, "The Toilet." This was the highest price for a painting. The city of Paris acquired a picture by Guillaumin, for \$572.

The great price of the sale was given for a drawing by Ingres, a portrait of Paganini. The Louvre Museum bought it for \$10,100. A watercolor by Cézanne, "Still-Life," fetched \$2,200; a pastel portrait of Sir George Morgan by John Russell, \$4,840, and a pastel portrait by Perronneau, \$4,400.

Among the old canvases, the best price was realized by Pater's "Visit to the Camp," \$8,820.

## Sale of an Antiquary's Stock.

At the Lévy sale the notable prices for pictures were the following: Fragonard, "Gardens of a Roman Villa, with Figures," \$1,560; Hubert Robert, "Les Lavandières," \$4,400; Boucher, "The Washerwomen," \$3,400; English School, "Portrait of a young Woman," \$3,300. Several pieces of statuary commanded good prices: Lemoine, marble bust of Madame Adélaïde, eldest daughter of Louis XV, \$11,000; period of Louis XV, terra-cotta bust of a young woman, \$9,350; Falconet, four large bas-reliefs in plaster, \$11,000. Many pieces of authentic XVIII century furniture were sold at round prices. A small Louis XVI desk, signed Dubois, with bronze ornamentation, was adjudged at \$8,700, and a Louis XV bed, in sculptured wood, said to have belonged to Madame de Pompadour, at \$4,000.

## Complicated Law Suit.

A rather complicated suit at law which has just been decided in Paris derives its greatest interest from the fact that it concerned a painting attributed, in the catalogs of the Madrazo and Salamanca collections, to Velasquez, the portrait of the Countess of Monte Rey. It was bought in common by three residents of Madrid, Manuel Rinz, an artist, Dominguez José, an art dealer, and Cipriano Berma y Puga, for a sum equivalent to \$27,750. The last named sold two-sevenths of the right of ownership and one-third of the profit-right in 1911 to Le Roy & Co., of the rue Scribe, Paris. They in turn sold one-half of the rights so acquired to Bussod, Valadon & Co., who subsequently, together with Le Roy & Co., demanded the sale of the picture at public auction. This, Dominguez and another Spanish part-owner opposed, offering to deposit as a guarantee the sum of \$9,000, which Bussod had paid to Puga. Valadon and Le Roy claimed \$200,000 damages, on the ground that Dominguez and his associate had discredited the reputation of the picture. The court in rendering its judgment denies the claim for damages, but orders the sale of the picture at public auction. The commissaire-priseur, who is to act in the case, is M. Lair-Dubreuil or his substitute (since he himself is in the army), and the expert named by the court is M. Sertais. The picture must be previously exhibited for eight days.

Briggs Davenport.

E. S. Henry and C. C. Curran are spending the summer at Cragmoor.



PORTRAIT OF THE MACNAB

By Raeburn

Which brought the record price of \$127,050 at Christie's, London.

## OMAHA.

At the Public Library the Friends of Art are showing a new collection of paintings. Five of the pictures exhibited represent the purchases during the past year. The new pictures purchased by the Friends of Art are "Un regard dans le passé," by the Belgian artist, Herman Richir; "Sunlight and Shadow," by William Chase; "Knitting," a Dutch interior by Evert Pieters; "The Crescent Moon," by George H. Bogart, and the "Hilltop," by the Omaha artist, Dunbier.

Fine Arts which will be held in the New Century Club, November 5, 6, 7 and 8.

There will be two prizes of \$100 each, offered by the president, Mrs. Charles Cope-land, for the best painting, and by Mrs. T. Coleman du Pont for the most popular picture.

A number of Wilmington artists have painted recruiting posters for the war. N. Convers Wyeth, of Chadd's Ford, has received an offer of a lieutenantcy to paint official pictures for the Government.



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Kennedy & Co., 613 Fifth Ave.—Early engravings  
of American cities, through the summer.

Knoedler & Co., 556 Fifth Ave.—10th Annual sum-  
mer exhibition of paintings by American artists.

Lewis & Simmons, 605 Fifth Ave.—The Denbigh  
Van Dycks.

Macbeth Galleries, 450 Fifth Ave.—Summer exhibi-  
tion of modern American oils.

Metropolitan Museum, Central Park at 82 St. E.—  
Open daily from 10 A. M. to 5 P. M., Saturdays  
until 10 P. M., Sundays 1 P. M. to 5 P. M. Ad-  
mission Mondays and Fridays, 25c., free other  
days.

Milch Galleries, 108 W. 57 St.—Summer exhib'n of  
paintings by American artists.

Montross Galleries, 550 Fifth Ave.—Paintings by  
modern American artists.

National Arts Club, 119 E. 19 St.—Members sketch  
exhibit, through summer.

New York Public Library—Spring Print display of  
recent additions in the Stuart Gallery (room 316),  
prints, drawings, and etchings, including examples  
by Meryon, Whistler and Haden; lithographs by  
Pissaro, Brangwin and Odilon Redon; original  
drawings by Maue, Rodin, I. Isabey; prints by  
Durer, Rembrandt, Debucourt, etc.

Print Gallery, 707 Fifth Ave.—Drawings by Louis  
Raemakers, never before shown, for benefit of  
American Red Cross; admission: 25c. morning;  
15c. afternoon, through August.

Satinover Galleries, 3 W. 56 St.—Old Masters.

Snedecor & Co., 107 W. 46 St.—Annual exhib'n.  
Sixteen pictures by Inness, Blakelock, Whistler,  
Wyant and Homer Martin, through summer.

Touchstone Galleries, 118 E. 30 St.—Paintings by  
modern American artists. Chalk drawings of a  
child at play, by Van Deering Perrine, and Garden  
exhib'n.

**OBITUARY.**

(Continued from page 4.)

**Dr. Jesse B. Carter.**

The death is announced of Dr. Jesse Bened-  
dict Carter, who was director of the  
American Academy at Rome. He died on  
July 22, while returning from the Italian  
front, where he had gone to arrange for the  
co-operation of the American Red Cross with  
the Italian armies.

At a special meeting of the Trustees of  
the American Academy in Rome, held in  
New York recently, on the motion of Dean  
West, of Princeton, chairman of the com-  
mittee of the School of Classical Studies,  
resolutions were adopted on the death of  
Dr. Carter.

The resolution, in a summary, speaks of  
the early life of Dr. Carter, who was for-  
merly an instructor in classical languages  
at Princeton.

**Lady Purdon Clarke.**

Lady Purdon Clarke, widow of Sir Caspar  
Purdon Clarke, who was director of the  
Metropolitan Museum of Art from 1905 to  
1910, died in London, July 20, according to  
news received in New York on Aug. 12.

Lady Clarke was Miss Frances Susannah  
Collins, a daughter of Mr. Charles Collins.  
She was married to Sir Caspar in 1886, and  
was with him the greater part of the time  
he was director of the museum. After Sir  
Caspar's resignation as director in 1909,  
when he returned to London, they resided  
at 5 Barkston Gardens, Earl's Court, S. W.

Sir Purdon died there in March, 1911.

**L. H. Meakin.**

L. H. Meakin, of Cincinnati, for twenty  
years a member of the staff of the Cin-  
cinnati Art Museum, and widely known as  
a painter of New England landscapes, died  
following an operation on August 15, in  
a hospital in Boston. Mr. Meakin was born  
in Newcastle, England, and came to the  
United States at an early age, and studied  
in the old School of Design, now the Acad-  
emy of Arts, Cincinnati. He also studied in  
Munich and Paris, and painted in various  
haunts of artists in France, Germany and  
Holland. He was a member of the Cin-  
cinnati Art Club, and was formerly presi-  
dent of the Society of Western Artists.

**Tom Thompson.**

Tom Thompson, one of the group of  
younger Canadian painters, of Toronto,  
Canada, lost his life by drowning in Canoe  
Lake, Algonquin Park near that city early  
in July.

The artist was about forty years of age  
and, although he had been painting for only  
four or five years, his work gave much  
promise for the future. Several of his larger  
pictures are in the collections of the Fed-  
eral and Provincial Governments. Among  
these may be mentioned, "A Northern  
Lake" and "A Northern River," the latter in  
the National Gallery at Ottawa. A brother  
of the deceased, George Thomson, is an  
artist, of New Haven, Conn.

**Joseph O. Pearson.**

Joseph O. Pearson, artist and engraver,  
who specialized on music title pages, died  
of apoplexy on July 12, at Little Falls, N. J.  
He resided at 1525 Fiftieth St., Brooklyn,  
where he lived twenty years. Mr. Pearson  
served in the Civil War and was a member  
of the Seventy-first Regiment.

**Robert J. Onderdonk.**

Robert J. Onderdonk, a portrait painter  
and landscapist of the Southwest, where  
his work was well known, died last month  
in San Antonio, Texas.

**ARTIST'S NOTES.**

Carl Bohnen, an American artist, has re-  
cently returned from Munich, and is in  
New York for a brief stay, before return-  
ing to St. Paul, Minn., where he has a  
number of important portrait commissions  
to fulfill.

With reference to art abroad, Mr. Bohnen  
said: "It is extraordinary to note in Munich  
the high prices realized for pictures, despite  
the war. At the Crystal Palace in that city,  
over 700,000 marks were realized from a re-  
cent sale of paintings, a record sale for  
war times. Mr. Bohnen visited the Inter-  
national Exhibition of Swiss Painters at  
Zurich, and the Franco-Belgian exhibition  
at Bordeaux.

Prosper L. Senat, who is at Annisquam,  
Mass., for the summer, held, last May, a  
most successful exhibition at the Tilden-  
Thurber Galleries, Providence, R. I., and  
from which no less than twelve of his well  
known large watercolor landscapes were  
sold, out of 36 shown, for a total of \$7,910.  
His "Wading Moon," painted at Nassau,  
Bahamas, two winters ago, brought \$1,000;  
his "Old Mission of San Juan Capistrano,  
Calif.," \$400, and his "Indian Summer—  
Greenwich, Conn.," \$350. The artist's  
"Wading Moon—Nassau" and "Tangier  
Sands" were shown at the recent annual  
exhibition of the Newport Art Association  
and were much admired.

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**Mystic Exhibition.**

The Mystic (Conn.) Art Association is  
holding its fourth annual exhibition of oil  
paintings in the Broadway School, Mystic,  
Conn. The entire net profits of the associa-  
tion will be given to the Red Cross and to  
local charities. The work to be shown this  
summer is sure to be of the usual high  
standard of the Mystic exhibition, since can-  
vases by many of the strongest painters in  
the country have already been promised.  
The exhibition opened on Aug. 15, and  
close on Aug. 28.

**DUXBURY, MASS.**

The first annual exhibition of the Dux-  
bury Art Association will be held in the  
Partridge Academy Building, from Aug. 20  
to 27 inclusive. It is intended to hold an  
exhibition of paintings each summer and  
prominent American artists will be invited  
to contribute. Oils, watercolors and pastels  
will be included in the coming show.



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## A Sale of Japanese Art.

According to a despatch from Japan a  
record-breaking art sale took place recently  
in Tokio, when a collection of paintings by  
early Japanese and Chinese artists, and  
porcelain and lacquer objects owned by Mr.  
Akaboshi of Tokio was dispersed at auction.

The sale contained 300 items, which  
brought an aggregate sum of 3,930,000 yen  
(about \$1,965,000). This is the greatest  
sale that has ever been conducted in Japan.

For a kakemono (hanging picture) of a  
snow landscape by Ryokai, a Chinese artist  
of renown, 210,000 yen were paid. This  
was the largest sum of money paid for any  
single object at the recent sale.

## Sale of Americana at Sotheby's.

At a sale of rare Americana on July 31 at  
Sotheby's, books in the collection formed  
by Dr. White Kennet, who was Bishop of  
Peterborough from 1660 to 1728, were dis-  
persed.

The collection is considered valuable from  
the historian's point of view, and as many  
of the books were secured by dealers, it is  
believed that they will find their way to  
America.

Among the notable works sold were John Ham-  
mond's "Leah and Rachel; or, Two Fruitful Sis-  
ters, Virginia and Maryland," of the date of 1656,  
which fetched £181, and "Articles of Peace Be-  
tween Charles II and Several Indian Kings and  
Queens, Concluded on 29th May, 1677."

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## RECENT FOREIGN ART SALES

Interest in art sales abroad has centered  
in the recent dispersal of the rarities of the  
Hope heirlooms at Christie's, London, Eng.,  
which opened on July 17 and continued for  
ten days. The sale of the Hope collection  
included old pictures and family portraits,  
ancient Greek and Roman sculpture, jewels,  
miniatures, enamels, and the library formed  
by Thomas Hope, comprising books on  
architecture, sculpture and the antiquities.

The first of the series of sales of the Hope  
heirlooms, property of Lord Francis Pelham  
Clinton Hope, opened at Christie's on  
July 17.

It comprised the old English and foreign  
silver and jewels, and brought a total of  
£10,197 8s. 8d.

Some of the sales, with objects, prices  
and names of buyers follow:

Among the enamel portraits, that of the Hon. Mrs.  
Hope, by Henry Bone, after J. Dawe, brought £173  
5s. (H. J. Simmonds). The jewels included a brilliant  
brooch, which brought £2,040 (J. M. Jones), and a  
spinel and brilliant bracelet, which fetched £1,060  
(Drayson). A Dutch dinner service engraved with  
the Hope Arms brought £693 (Comyns).

## The Color Prints.

At Messrs. Christie's recently there was also an  
important sale of color prints of the Early English  
School, from several sources. "A Party Angling,"  
by G. Keating, and "The Angler's Repast," by W.  
Ward, both after Morland, a pair, made £525 (Ag-  
new); "An Airing in Hyde Park," by T. Gauguin,  
after E. Dayes, and "The Promenade in St. James's  
Park," by the same, after F. D. Soiron, a pair, £609  
(Agnew); "Domestic Happiness," by J. Young, after  
Hoppner, £246 15s. (F. Sabin); "Emma," by T.  
Jones, after Romney, £241 10s. (Bowyer); "Mrs.  
Siddons," by P. W. Tomkins, after Downman, £168  
(Agnew); "Lady Elizabeth Foster," by Caroline Wat-  
son, after the same, £189 (Agnew); "Miss Farren,"  
by T. Collier, after the same, £147 (W. Sabin);  
"Lady Moxborough," by W. Ward, after Hoppner,  
£357 (Agnew); "The Lass of Livingstone," and "How  
Sweet's the Love," by Gauguin, after Morland, a pair,  
£336 (Dighton); "Lucy of Leinster," by and after  
W. Ward, £262 10s. (Agnew). These—like the mez-  
zotint "The Walton Family," by H. Walton, after  
J. R. Smith, £178 10s. (W. Sabin)—were the prop-  
erty of the late Captain Herbert H. Wilson, D.S.O.,  
of Lower Grove, Roehampton. In another property,  
"St. James's Park," and "A Tea Garden," by F. D.  
Soiron, after Morland, a pair, brought £367 10s. (F.  
Sabin); "The Duchess of Devonshire and Child," by  
G. Keating, after Reynolds, £157 10s. (Colnaghi and  
Obach); and "The Squire's Door" and "The Farmer's  
Door," by B. Duterrau, after Morland, £409 10s.  
(Colnaghi and Obach).

## The Huth Library Sale.

At Messrs. Sotheby's a sale of the Huth  
manuscripts and books on July 17 pro-  
duced the total of £8,172 11s. 6d.

The incident of alphabetical arrangement brought  
into the sale a number of "Portolanos," a medieval  
term for a work containing charts on which harbors  
or ports are indicated. There were nine of these, and  
all, with one exception, fell to Mr. G. W. Smith,  
of New York. It is stated that Mr. Smith paid  
about £5,500 for the series. An illuminated Ms. on  
20 double sheets of vellum, forming an atlas of the  
whole world as known at the end of the 16th century,  
from the library of the Archbishop of Toledo, realized  
£1,200. This cost £100 in 1874. Another, on nine  
large sheets of vellum, by a Portuguese navigator of  
the 16th century, with a great portion of the coasts  
of North and South America, was sold for £1,050, hav-  
ing cost £77 in 1868. Still another, consisting of 10  
beautifully illuminated maps of the world, by an  
Italian geographer, but intended for a Spanish or  
Portuguese navigator, 16th century, realized £1,050.  
It cost £77 in 1864. A Ms. chart of the coasts of  
North and South America, made by an English 17th  
century navigator, was purchased for £150, this  
having been acquired for 7½s. in 1868. The only  
printed Portolano was a copy of the very rare volume  
attributed to Aloisio Cadmosto, the companion of  
Prince Henry of Portugal, printed at Venice, 1490,  
£200 (H. Stevens). It cost £36 in 1877.

A splendidly decorated Missal by a French Flemish  
artist of the 15th century, on 156 leaves, with nu-  
merous miniatures and other decorations, sold for £800  
(G. D. Smith); and a 15th century English poetical  
and prose miscellany on 148 leaves was bought for  
£255 by Mr. Quaritch, who also secured for £370 a  
similar volume of poetry by authors who flourished  
during the days of Queen Elizabeth and the three  
succeeding Monarchs. A fine copy of "The Praier  
and Complaynte of the Plowman," 1531, only two other  
examples known, realized £100 (Quaritch). This  
was purchased in 1870 for 30s.

The Americana included two editions of B. Plan-  
tagenet's "Description of the Province of New Albion,"  
of the earlier 1648, which cost 40s. in 1876 and now  
fetched £305 (H. Stevens); and the second, 1650,  
was sold at £205 (Quaritch), having been bought in  
1861 for 16s.

## The Hope Sale Continued.

At the Hope sale at Christie's on July 18  
an agent of the Duveens purchased the chief  
prize, an ewer nine inches in height, for  
3,600 gs., M. Jacques Seligmann being the  
underbidder.

For a mere fragment of the ware—a portion of a  
cup—Mr. Frank Partridge paid 210gs. Although de-  
scribed as Henri Deux, the ware was first made in  
the reign of Francis I, and the mark on the Hope  
ewer—a heart-shaped panel, containing a salamander—  
proves it to be of the early period. The ornamental  
ground of the ware is Italo-Sacraenic in style, and  
akin to the decorative bookbinding of the great crafts-  
man Grolier. In fact, when the Chateau d'Oiron fac-  
tory was started in 1564 by Helene, Dame de Boissy,  
the widow of the governor of Francis I, it was her  
librarian, Bernard, who adapted the Grolier ground-  
work. Figures in applique were added, and the Hope  
ewer has such in the shapes of lizards and a Syren,  
with masks and mock-jewels in relief. The Roths-  
childs possess noble examples of this Henri Deux  
ware, executed under the Cellini influence, and in the  
Hamilton Palace sale, 1882, a little tazza brought  
£1,200gs. As far back as 1868 the Hope pieces were  
exhibited at South Kensington, and the ewer was  
bought in the De Bruges collection, 1849, for £20.  
Collectors will remember the superb Henri Deux  
ewer in the 1892 Magniac sale—4½ inches high—  
which then fetched 3,800gs.

## Dish of Raffaelesque Design.

The majolica of Caffaggiolo has always been keenly  
prized by collectors, and the Hope dish, 16½ inches  
diameter, with a Raffaelesque design of arabesques  
in blue, green and yellow on sienna ground, realized  
1,300gs. (Agnew). In this museum at South Kensing-  
ton is a superb example with an illustration of  
Raphael and the Fornarina. The day's total realized  
£14,033, and a piquant story remains to be told con-  
cerning the Hope Henri Deux ewer. It was found  
by Christie's expert at Deepdene in an old cupboard  
with a jumble of unconsidered trifles.

## £207,091 for Huth Books.

At the conclusion of the sale of the sixth portion  
of the Huth library at Sotheby's on July 18 the grand  
aggregate was brought to nearly £207,100. This huge  
sum includes the 1911 sales of famous autograph let-  
ters and engravings, but does not contain the still  
undisclosed sum paid by Mr. Cochran, who bought  
the Huth Shakespeare quartos and folios for presenta-  
tion to Yale. By the accident of the alphabet the last  
day's portion was chiefly of books of prayer. The  
first Prayer Book of Queen Elizabeth, 1559, advanced  
from 50gs. in 1868 to £365 (Quaritch), and a 15th  
century vellum manuscript of "Preces Piae" realized  
£340 (Maggs).

## Marble Venus Sold at Christie's.

On July 19, at Christie's, in the Hope heirlooms, ap-  
peared a fine version of Canova's marble "Venus,"  
others being in the Pitti Palace at Florence and in the  
Marquis of Lansdowne's collection. In the end  
Colonel Brotherton, of Leeds, beat Mr. Alfred Depinna  
for its possession at 1,100gs. Not often are statues  
by Canova seen at Christie's. We remember a  
"Venus" bringing 150gs. on Feb. 10, 1894, and in the  
Lewis-Hill sale, 1907, a small "Venus de Canova," 55  
inches high, realized 145gs. Colonel Brotherton also  
won Thorwaldsen's "Shepherd Boy," beating a taika-  
tive crowd of Danish visitors—who fully intended  
taking the statue back to Copenhagen—at 780gs. Last  
year we saw the Danish sculptor's "Napoleon," which  
had reached 610gs. in the Hamilton Palace sale, 1882,  
go for £310.

## Hope Pictures Bring Over \$150,000.

According to a London authority the chief  
pictures in the Hope collection at Deepdene  
were sold privately for a large sum about  
twenty years ago, and it is considered re-  
markable that the remainder of the paint-  
ings brought nearly £32,000 on July 20 at  
Christie's. The feature of the sale proved to  
be a pair of Lawrence portraits, which  
realized 8,000 gs. between them.

Other sales were a Florentine portrait, 4,300gs., and  
a well known series of Dutch scenes by Gerrit Berck-  
Heyde, 5,215gs. Lawrence painted the son of the man  
who collected the famous Hope marbles as a youthful  
Bacchus, and this "Master Charles Hope," with a  
panther skin thrown over his right shoulder, is a  
captivating study of boyhood, and worthy to be com-  
pared with that Lawrence portrait of little Julia Peel,  
which as "Childhood's Innocence" fetched 8,000gs. in  
1907, and joined Sir George Cooper's collection. Mr.  
Norman Forbes Robertson won the Hope boy at  
4,600gs., and it is understood that he was acting for  
a well known member of the Hope family. The  
Lawrence, "Hon. Mrs. Thomas Hope," on panel 29½  
by 24, fell to Messrs. Knoedler at 3,400gs., but the  
huge full-length of Henry Hope, who carried on the  
classic legends of the house, and insisted on being  
painted as a shampooed Greek corsair, went for only  
500gs. (Tata). Cataloged as a Raffaele, a portrait of  
Marc Antonio Raimondi, the engraver, had greatly  
exercised the quidnuncs on the view days. The in-  
teresting panel, 24 by 20½, shows a student-like  
head against a castellated view of Florence, with a  
glimpse of the Arno.

The long series of Dutch landscape towns by Berck-  
Heyde averaged nearly 435gs. each, "A View at The  
Hague" realizing 750gs. (Colnaghi), and "The Maurit-  
shuis" 720gs. (Agnew). In the Adrian Hope sale,  
1894, a fine example of this painter, who died in  
1698, brought 450gs., and probably yesterday's set  
doubled their 1894 valuations. For a beautiful Guardi,  
"Piazza of St. Mark's," as much as 1,700gs. (Buttery)  
was paid; but Guardi came into his own at auction  
eleven years ago in the Bushell sale, when a Venetian  
scene made 1,650gs., and again in 1913, when Messrs.  
Agnew gave 2,300gs. for a canal scene. Another suc-  
cess was a Piero di Cosimo portrait of Caesar Borgia,  
son of Pope Alexander VI, 1,550gs. (Freeman), and  
the lively spirit of the day's bidding was reflected in  
Jan Ochtvelt's "Merry Company," which brought  
980gs. (Buttery).

## Hope Athene Brings \$34,000.

The sale of the famous Hope classic  
statuary took place at Christie's on July 23,  
when nearly £60,000 was realized.

A statue of Athene, a world famous Greek  
work, and generally known as the Hope  
Athene, found in 1797 at Ostia, thirty feet  
below the surface among the ruins of a  
great building, was purchased by the  
Messrs. Agnew for 6,800 guineas (\$34,000).

Much has been written about this statue.  
Flaxman attributed it boldly to Pheidias.  
Furtwangler more cautiously says that  
Pheidias must be the author of the Hope  
type and compares the Athene favorably  
with the Franchess Athene, the latter seem-  
ing to him rough and even coarse beside  
the former, with a beauty that is "As the  
beauty of a head by Giulio Romano beside  
one by Raphael." Andrew Joubin writes  
in 1896: "Powerful and grave, calm and  
cold, commanding and firm, the Hope  
Athene exactly represents the ideal of the  
Athenian people in the V century."

A figure of Antinous in Parian marble,  
found at Tivoli, was bought for 5,600  
guineas, and a statue of Hygeia, goddess of  
health, in Pentelic marble, found at Ostia  
in 1797, was sold for 4,000 guineas.

## The Raeburn Macnab.

The portrait of Francis Macnab, twelfth  
Laird of Macnab, Lieut.-Col. of the Bread-  
albane Fencibles, by Sir Henry Raeburn,  
reproduced in this issue of the ART NEWS,  
brought the record price of \$127,050 at the  
recent sale of the Breadalbane collection  
pictures at Christie's, London. This soldier  
of the Breadalbane Fencibles was painted  
by Raeburn, in the uniform of his regi-  
ment, consisting of a green jacket with sil-  
ver braid on the lapels and cuffs, and sil-  
ver buttons; red tartan vest, kilt and plaid;  
badger head sporran, tartan stockings and  
black shoes, and was armed with a dirk,  
broadsword and pistol. He wore a tall  
black bonnet with white feathers. The por-  
trait was acquired by Sir Thomas Dewar.  
Raeburn was sixty-three years of age when  
he exhibited "The Macnab" at the Royal

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academy, in 1819. The painting was ex-  
hibited at Christie's two days prior to the  
sale, as it was evident that there would be  
keen competition for it.

## A Van Dyck Brings \$31,500.

The same collection also included Van  
Dyck's portrait of the Earl of Warwick,  
which brought \$31,500. Among other sales  
from the Breadalbane collection were:

Rubens' "The Daughter of Herodias," 1,900gs.; Sir  
W. Beechey's full-length portrait of Mary Gavin,  
wife of the fourth Earl of Breadalbane, 2,900gs.;  
A. Cuypp's "Portrait of a Child," 1,200gs.; A. Cuypp's  
"Landscape and Figures," 800gs.; N. Maes' "A Dis-  
tressed Boy Asking Alms," 1,700gs.; H. de Meyer's  
"View on the Maas," 800gs.; Sebastian del Piombo's  
"Portrait of a Nobleman," 500gs.; D. Teniers' "The  
Gardener," 1,020gs.; Pieter de Hoog's "A Musical  
Party," 540gs.; John Hoppner's "Portrait of Mrs.  
Western," 880gs.; Sir Joshua Reynolds' "Portrait of  
Mrs. Keck," 410gs.; Thomas Gainsborough's "Por-  
trait of Admiral Vernon," 200gs.; Zeccherro's "Countess  
or Essex and Son," 370gs.; Jan van Goyen's "View  
of Dordrecht," 1,400gs.; Ruben's "Cupidus with a  
Festoon of Fruit," 560gs. The total of 134 lots pro-  
duced about \$300,000.

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